So many horrid ghosts. O, now, who will behold
The royal captain of this ruin'd band,
Walking from watch to watch, from tent to tent,
Let him cry—Praise and glory on his head!
For forth he goes, and visits all his host;
Bids them good-morrow, with a modest smile;
And calls them—brothers, friends, and countrymen.
Upon his royal face there is no note,
How dread an army hath enrounded him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watched night:
But freshly looks, and over-bears attaint,
With cheerful semblance, and sweet majesty;
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks:
A largess universal, like the sun,
His liberal eye doth give to every one [1,5]
Thawing cold fear. Then, mean[2] and gentle all,

false concord is found in every page of the old editions. Here it cannot be corrected.

A passage in King Henry VI. Part III. in which the same false concord is found, may serve to support and justify the emendation here made:

" The red rose and the white are in his face,
" The fatal colours of our striving houses:
" The one his purple blood right well resembleth;
" The other his pale *cheeks*, methinks, *presenteth*"

Of the two last lines there is no trace in the old play on which The Third Part of King Henry VI. is founded. MALONE.

[1] A largess universal, like the sun,
His liberal eye doth give to every one,] ** Non enim vox illa praeceptoris, ut coena, minus pluribus sufficit: sed *ut sol, universis idem lucis caloruque largitur.*' Quintil. de Instit* Orat* lib. i. c. ii. And Pope, Rape of the Lock, cant, iL v. 14:

" Bright as the sun, her *eyes* the gazers strike,
** And, *like the sun, they shine on all alike*"

HOLT WHITE*

a Then mean, &c.] Qid copy—That mean. MAX-ONE,

As this stood, it was a most perplexed and nonsensical passage and could not be intelligible, but as I have corrected it. The poet, addressing himself *to* every degree of his

audience, tells

21 c 2